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ANDREWS UNIVERSITY
DEPARTMENT OF MUSIC

SPRING CONCERT

AU WIND SYMPHONY

Alan Mitchell, Director

Jason Gresl, Bass Clarinet Soloist

Sebastian Serrano, Graduate Student Director



**Howard Performing Arts Center
Sunday, April 17, 2016
4:00 pm**

About the AU Wind Symphony

The Andrews University Department of Music offers many opportunities to participate in a variety of instrumental experiences, ranging from small ensembles to the Wind Symphony, performing sacred and secular music in classical concerts or light programs. Acceptance into all organizations is by audition. Performance Scholarships totaling \$20,000 are available yearly to Wind Symphony members.

The Wind Symphony maintains a significant travel schedule throughout the Great Lakes area, and seeks to provide high quality music programs and concerts representative of Adventist education and Andrews University. In addition, the Wind Symphony periodically undertakes major tours out of the Great Lakes region. The Wind Symphony has performed in England, France, Spain, Germany, Austria, Italy, Switzerland, Canada, and throughout the United States. In March, 2016, the Wind Symphony toured and performed in multiple cities throughout Italy.

If you would like more information about the Wind Symphony, the Music Department's program, scholarships, or music careers, please contact Chairman, Department of Music, Andrews University, Berrien Springs, MI 49104-0230.

About the Wind Symphony Director

Alan Mitchell is an Assistant Professor of Music at Andrews University. His teaching responsibilities include the Wind Symphony and music education courses for the B.M. and M.M. in Music Education degrees. His performance organizations have performed throughout the United States, Canada, and Europe. Mr. Mitchell has also served as a clinician, guest conductor and adjudicator throughout the United States. Prior to coming to Andrews University, he taught at Auburn Adventist Academy, Washington; Platte Valley Academy, Nebraska; John North High School, California; and in the Fountain Valley Elementary School District, California.

Mr. Mitchell holds both B.A. and M.A. degrees in Music from California State University at Long Beach. He is currently a candidate for a D.M.A. in Wind Conducting/Music Education at the University of Cincinnati - College Conservatory of Music. His major conducting professors were Eugene Corporon and Mallory Thompson. He has received additional conducting studies from Michael Haithcock, Ron Johnson, John Whitwell, and Allan McMurray. He has professional membership with the Music Educators National Conference, College Band Directors National Association, honorary membership in the Michigan School Band and Orchestra Association, the International Adventist Musicians Association, the Christian Instrumental Directors Association, and the World Association of Bands and Ensembles.

About the Guest Soloist

Jason Gresl, multi-clarinetist, has performed in a variety of orchestral and chamber music settings throughout the US as well as in Italy, Panama, Belgium, and the Netherlands. By day, he stays busy as the clarinet instructor and guest lecturer at Andrews University and Lake Michigan College; by night, Jason can be found performing contemporary classical concerts with his duo Claricello (www.claricello.com), freelancing in various Michiana orchestras, acting on the community theatre stage, and exploring multidisciplinary arts in his ensemble, In The Mix (www.inthemixensemble.org). He has taught at Saint Mary's College, the Boulder Arts Academy, Northampton Community Music School, and currently serves as a Fischhoff Chamber Music Mentor and sectional coach for the South Bend Youth Symphony in addition to maintaining a private studio. Recent performances have been with the South Bend Symphony, Loon Lake Live! (NY), Musicians for Michiana, in recital at the Ruthmere museum, and in the pit orchestra for the South Bend run of the Broadway musicals Wicked and Chicago. Occasionally, you will even find him performing in the house band for the South Bend International Folk Dancers. Beginning in 2014, he began his journey into the field of historical performance, and has performed on Baroque recorder for Notre Dame's performance of Monteverdi's The Coronation of Poppea, in concert with Fleur de Lys, and at the Oberlin Baroque Performance Institute where he has studied with Michael Lynn for two summers. He can be heard on recordings produced by the Innova and Pro Organo labels from which his DVD performance of Schoenberg's Pierrot Lunaire was selected as the number four pick in Opera News magazine's Best of 2015. This year, marks the first season of his new chamber music series, The Muses' Workshop, and a return to the Broadway orchestra pit in the South Bend run of The Book of Mormon. Jason earned his degrees from Oberlin Conservatory and University of Colorado-Boulder, continuing with post-graduate studies at Rotterdams Conservatorium in the Netherlands. In his spare time, Jason attempts to learn feats of wonder with decks of cards and explores the culinary adventures of Thai and Indian cuisines.

ABOUT THE GRADUATE STUDENT DIRECTOR

Sebastian Serrano Ayala is a 25-year old musician, born in Medellin, Colombia. He earned a B.A. in Music Education from the Adventist University of Colombia (UNAC) in 2011.. In 2012, he traveled to the Philippines and earned a M.A. in Music Education from the Adventist University of the Philippines.

Mr. Serrano is currently completing a MMUS in Conducting at Andrews University, under the tutelage of Alan Mitchell. He has received additional conducting studies with John E. Williamson at Central Michigan University and Courtney Snyder, John Pasquale, and Michael Haithcock at University of Michigan. Sebastian has just been accepted into the D.M.A in Wind Conducting program at Cincinnati Conservatory of Music for the Fall 2016 term.

AU WIND SYMPHONY

Alan Mitchell, Director

Program

Sonata Octavi Toni (Sacre Symphoniae - 1597)..... Giovanni Gabrieli
Sebastian Serrano, Graduate Student Director

This work by Giovanni Gabrieli (d. 1612) was written for the majestic St. Mark's Cathedral in Venice, where he was organist and principal composer until his death in his late fifties. They are drawn from a collection of sonatas and canzoni for brass that Gabrieli composed for use at important church services (including those during Advent and New Year) and published in 1597 as the *Sacrae Symphoniae*.

While the instrumentalists were often used to accompany singers in liturgical music, Gabrieli also experimented with using them independently, sometimes even specifying the exact instrumentation he had in mind. In either case, the antiphonal disposition of the musical architecture results in a kind of early-music surround sound. Separating and then combining his choirs allowed Gabrieli to use instrumental weight and register to further conjure an illusion of space, comparable to the development of dramatic visual perspective perfected by the Italian Renaissance painters.

Earth Song (2012) Frank Ticheli

Earth Song for concert band is the grandchild of *Sanctuary* for concert band. Almost as soon as I completed *Sanctuary*, I became intrigued by the idea of making a choral version of at least part of the work. Within the same year, I realized this goal, inventing a poem that reflected the music's poignant lyricism, fitting the rhythmic stresses and melodic contour of *Sanctuary*'s melody. Thus, *Earth Song* for chorus came to be.

Six years after composing *Sanctuary*, in 2012, I received an email from Frank Troyka, director of bands at Berkner High School in Richardson, Texas, inquiring if I might consider making a concert band version of *Earth Song* for one of his colleagues. The irony of his request was not lost on either of us, but we both agreed that, in a sense, this full circle back to the music's concert band origins would allow me to create a grandchild possessing the genetic strengths of both its ancestors: the rich textured lyricism and more concise nature of its choral forebear, combined with the wider color palette and expressive power of its concert band forebear. Thus, *Earth Song* for concert band was born: a more concise (and less technically demanding) descendant of *Sanctuary*.

Frank Ticheli

Up to No Good (2016) Brad Baumgardner

- I. Fingers Crossed (prelude and double dare)
- II. Little White Lies (what we don't know can't hurt us...)
- III. The Devil's in the Details (I hope you brought your woodscrews)

Jason Gresl, Bass Clarinet Soloist

Though in its modern form the bass clarinet is a flexible and lyrical instrument, it was first popularized in many romantic orchestrations as a harbinger of melancholy. This somber role came to influence many of the early uses of the bass clarinet, and Berlioz even describes Wagner's writing for the instrument as always displaying a "character of solemn resignation." The twentieth century introduced a more liberal use of the instrument's abilities. But, the solemn character assigned by Wagner still influenced much of the literature which expanded to include sinister or comical roles for the instrument in programmatic works.

This traditional "dark" character is referenced and realized primarily in a capricious form in "Up to No Good". The material is presented in three movements, and in each instance the bass clarinet soloist manages to "corrupt" the other players by influencing the musical material and goading the wind ensemble into a reaction. The overall formal structure supports this approach by featuring the first movement as a kind of prelude (or dare) that is eventually accepted and addressed in the third movement. This is referenced in the subtitle for the third movement by a phrase often used by my brother when issuing a personal challenge – "I hope you brought your woodscrews . . ."

Brad Baumgardner

One Life Beautiful (2010).....Julie Giroux

The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in "one life" that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic and so very precious. This is an impressionistic work musically describing that condition. Shakespeare's "sweet sorrow," the frailty and strength of life, the meaning of what it is to truly live One Life Beautiful.

Julie Giroux

++Intermission++

Consort for Ten Winds (2005)..... Robert Spittal

- I. Jeux
- II. Aubade
- III. Sautereau

Each movement of Consort reflects on the music of “Les Grandes Hautboise,” the court wind band of France’s great “Sun King,” Louis XIV. All musical materials in this work are original, and not based on any specific pieces of that time. The outer movements “Jeux” (games) and “Sautereau” (a French saltarello) are whimsical, lively dances which reflect the frivolities and excesses of the court, while the middle movement “Aubade” (morning song) is more intimate, lyrical, and influenced by the imitative styles of vocal music of the period. This movement later evolved into my Pacem- A Hymn for Peace for concert band, which is also published by Boosey & Hawkes in their Windependence series.

Consort is dedicated to Eugene Corporon, for his relentless devotion to chamber wind ensemble music, and for awakening my personal interest in the medium during my student days at the Cincinnati College-Conservatory of Music.

Robert Spittal

Bohemian Revelry (2013)..... Adam Gorb

- I. Polka
- II. Furiant
- III. Sousedska
- IV. Skočna

Bohemian Revelry is a tribute to the verve and vigor of the music of the people of the Czech Republic. It is also a celebration of the artistic and social freedom of a people without ties or responsibilities who are always ready to party whenever and wherever possible as so vividly and memorably painted in the second act of Puccini’s timeless masterpiece, “La Boheme”.

The work is in four movements, each based on a well-known Czech dance. The first is a *Polka*, a dance in a moderated duple tempo, in this case with an unexpectedly violent conclusion. The second is a *Furiant* – a very fast dance in triple time with a more nostalgic middle section. The furiant eventually fades away taking us directly into the *Sousedska*, a more pastoral movement in $\frac{3}{4}$. The forth is a *Skocna* – a fast and lively dance which incorporated a hymn like melody drawn from a famous Czech Christmas carol.

On This Bright Morning (2013) David Maslanka

There are times of stability in life, and times of significant transition. Transitions can be upsetting, often provoked or accompanied by physical or emotional troubles. They are times of uncertainty and unknowing, but also the times of greatest creative change. ..*On This Bright Morning* acknowledges the struggle, and the feelings of pain and loss in times of transition, but embodies the pure joy of realizing the bigger life. On this bright morning, life is new, life is possible.

The following is from a Bill Moyers interview with poet Jane Kenyon, who suffered from chronic depression and died of leukemia at age 48:

Yes, there are things in life that we must endure that are all but unendurable, and yet I feel that there is a great goodness. Why, when there could have been nothing, is there something? How, when there could have been nothing, does it happen that there is love, kindness, beauty?

David Maslanka

Wind and Percussion Faculty

Flute Christina Gibson

Oboe Kellie Rosselit

Bassoon Lisa Bubar

Clarinet and Saxophone Jason Gresl

Trumpet..... Daniel McCarthy

Horn Debra Inglefield

Trombone, Baritone and Tuba Alan Mitchell

Percussion Ronald Hull

WIND SYMPHONY

Alan Mitchell, Director

Sebastian Serrano, Graduate Assistant
Anna Rorabeck, Undergraduate Assistant
Ricky Reyna, Undergraduate Assistant

PICCOLO

Michaella Souza

FLUTE

+Becky Vajdic
Stacey DePluzer
Tatiana Knepp
Johanna Erickson
Alanna Asgeirsson
Ashley Randolph

OBOE

+Willaglys Senior
Pedro Castro

BASSOON

+Alexandra Castro
Erik Vyhmeister

CLARINET

+Gabe Halsey
Jenae Flemming
Richard Ulangca
David Ratajik
Joy Ngugi
John-Luke Navarro
Kaylene Fraser
Madeline Maskelony
Abraham Walayat
Lawrencia Robinson

BASS CLARINET

Jonathan Doram
Jason Gresl

ALTO SAXOPHONE

+Sebastian Serrano
Carlton Nyack
L'Mar Hall
Joanna Marhanka

TENOR SAXOPHONE

Jariel Fleming

BAR. SAXOPHONE

Ginger Ebanks

HORN

+Ana Lozano
*Michael Marsh
Josie Ticar
DeLain Bomer

TRUMPET

+Michael Orvek
Ricardo Reyna
*Mary Davidson
Brittany Ronto
*Bump Enders
Randall Ulangca
Floyd Counsell
*Bruce Wright
James-Andrew Hearn
Alexandria Ansinn
Marc Henry Metellus
Katie Starkey

TROMBONE

+Kenneth Andrade
Tyler Ronto
Monika Ansinn
Jake Range

EUPHONIUM

*Sherrie Davis
*Robert Steele

TUBA

+Andrew Walayat
*Abdy Vence

PERCUSSION

+Anna Rorabeck
Zaveon Waiters
Emily Cancel
Ivana Ticar
D'Shauna Edwards
Rebecca Kim
Stella Zhao

+ Section Leader
* Community